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## EDITORIAL

With this inaugural issue of the monthly *New Orleans Architect* the New Orleans chapter of the American Institute of Architects hopes to present itself to the community as it sees itself: a unified body of professional men practicing their exacting art according to the ethical precepts of their national organization and working always toward the betterment of our metropolis in those ways in which architects are peculiarly fitted to operate.

In the coming months this space will be given to open and frank discussion of matters concerning New Orleans which touch directly or tangentially on the architect's province — the visible city. To broaden our scope would be presumptuous; to narrow it would be abnegation of a duty implicit in our training and practice. If controversy results, it will be neither encouraged nor side-stepped, but addressed with candor and objectivity.

We will look with pride, hope and perhaps a little envy, at the excellent work in architectural education and its results in student projects and activities in the School of Architecture at Tulane. We hope the faculty and students there will find in these pages a medium of public communication and will use them as a mirror and a megaphone.

We further hope, in these pages, to point from time to time to some of the great works of architects of former days which surround us and give our city its particular quality, as well as to show the New Orleans citizen, through the eyes of their designers, some of the current works which this tradition of good architecture is producing today. We leave the social and the sociological, the commercial and the political city to others for analysis; here let the architect, who must, almost by definition, love and understand these mouldering piles and crystalline miracles that we inhabit hold them up for a closer inspection. They are made in New Orleans — by New Orleans architects — for (his clients, to be sure, but also) New Orleanians to enjoy.

## THE PRESIDENT'S LETTER

Launching a new publication of the New Orleans Chapter, A. I. A., requires the combined efforts of a goodly number of our membership. We are deeply indebted to all who have been instrumental in making this periodical possible, and in particular, the members of our Public Relations Committee and its dedicated Chairman. In working as a unit to make possible the "New Orleans Architect", the writer is hoping this will be another strong link in the chain of "togetherness" amongst our Chapter membership.

In order to foster and develop the "Image of the Architect" amongst those we serve; that is, our clients, our governmental officials, and the public in general, continually working shoulder-to-shoulder as a professional group is indicated.

It would seem the fact that Architects have been around for well over two thousand years, just about everyone — this day and age — would be fully appraised as to the who, what, why, when, where and how of our age-old profession. Obviously, this is not the case. The misconceptions and lack of understanding of the duties, functions, services, and obligations of an Architect are entirely too numerous.

On a national level, to offset any variance in the term "Architect", in April, 1961, the National Council of Architectural Registration Boards adopted the following definitions:

> "The practice of Architecture is defined as the professional activities of a registered Architect. This includes advice concerning and preparation of necessary documents for, the design and construction of buildings and their environment, with the principal purpose of providing space for human use, whether interior or exterior, permanent or temporary, and including but not limited to structures for social, political and economic service in fulfilling domestic, religious, educational, recreational, memorial, financial, commercial, industrial, and governmental needs, and the like."

We must devote considerable time and effort in the direction of removing the many myths centered around and about us, followed by an informative program to clarify and improve the image of the Architect. Until the public, in general, becomes fully acquainted with the benefits to be derived from full and complete use of an Architect's talent, training and experience, our public relations efforts are anything but complete.

Constructively informing the Public is a duty we must perform together. In so doing, this "Image of the Architect" will be placed before the public in its proper perspective. The writer is deeply hopeful that this publication — "The New Orleans Architect" — will go a long, long way in that direction.

MURVAN M. MAXWELL, *President*

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## OPEN YOUR EYES!

William Wordsworth once expressed the sad state of affairs in the nineteenth century in his words:

> "The world is too much with us — late and soon,
> Getting and spending, we lay waste our powers . . ."

Instead of improving humanity's lot in this endeavor over the past century — we seem to be just holding the score under par.

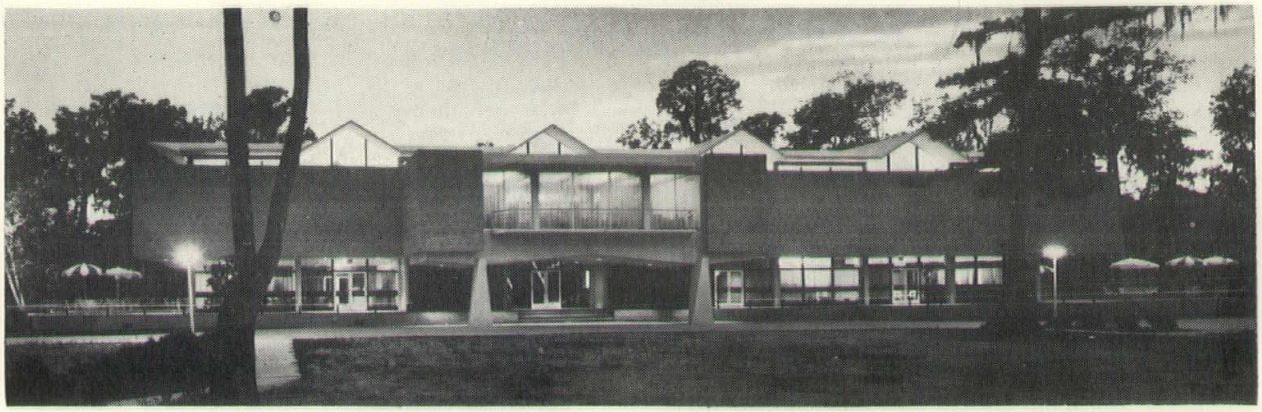
Wordsworth experienced the first tides of the Industrial Revolution and spoke out in human protest.

We, however, at the mid-mark of the Twentieth Century, have already ridden the crest of the wave, and are wallowing in the flotsam and jetsam left by the backwash. The tides are strong, and in our mad thrashing around for the new and exciting technical El Dorados on the horizon, we seemingly have forgotten the human values that make for an ordered human environment.

Men of science probe into space to establish new realms and new frontiers. Those already established and nurtured to full flower — those that constitute this puny planet on which we must pass our years and efforts — is fast becoming an obsolete mess in all its physical and spiritual aspects.

And yet, we have no one to blame except *ourselves*. We have, perhaps, matured too quickly with too much — too soon.

(*Continued on page H*)



The Club House shown here and on the front cover is the center of the complete new layout for Lakewood Country Club in New Orleans, designed by Edward B. Silverstein and Associates, A. I. A., architects, and built by R. P. Farnsworth & Co., general contractors.

The building is set on a raised terrace, with bar and grille for golfers and a lounge for teen-age members opening onto it. The stair in the central lobby (see cover), leads from the porte cochere entrance up to the main dining room, cocktail lounge, ball room and card rooms on the second floor, from the open ends of which they look out over the landscaped grounds and golf course. Locker rooms occupy a separate first floor wing which is parallel with and connected to the front wing by a second floor kitchen and service block. The central kitchen can thus serve directly all rooms of the second floor and, through dumb-waiters, the grille and locker room lounges of the first floor.

Exposed concrete columns, walls and roof and brick paving of the lobby contrast with extensive wood panelling and carpeted floors of the main rooms. The clerestory lights and dormer spaces of the roof provide additional height and openness in the large rooms of the second floor.

An apartment for the resident manager, a pro shop and a greenskeeper's barn occupy separate structures on the site and, along with an eighteen hole golf course, swimming pool, tennis courts and parking area, complete the facility.

*Photos on This Page and Front Cover by Frank Lotz Miller*

(*Continued from page F*)

A prominent European visitor once stated that the United States was the only country on earth that had gone from savagery into decadence without having experienced *culture*. These are strong and slanderous words, perhaps uttered by a dilletante, and yet there is an essence of truth in its broadness.

It would be impossible to categorize the factors that have caused the muddled state of the nation. They delve deeply into morals and mores of a polyglot society deeply rooted in many racial, physiological and social backgrounds. Perhaps the tangled skein can never be unwound, yet for the moment we *must* exert our talents and our resources to improve our environments whenever and wherever we can. To accept a passive and defeatist attitude as the only recourse is tightening the noose of social strangulation.

One fact is obvious. Barring total annihilation, we will continue to expand, to grow with each new technical achievement, and to build to accommodate the people and their progress. Each new generation imposes its demand for human satisfactions upon the older ones that created it.

As architects, or as non-architects interested in construction, housing and expansion of industry, science, education, medicine and commerce, we have the power in our hands to direct the tide. We will mold by our own aptitudes and foresight the lives and opportunities of millions of fellow human beings.

Commercialism is a healthy factor in today's life. The very word "promoter" has acquired a stigma in the professional world, yet it is an undeserved aspersion that should be re-examined in the aspects of today's economy. Any individual or groups who, by their own interests and efforts, pave the way toward creating needed physical facilities are to be basically admired. They are the pump for the life-blood of the construction industry and a vital cogwheel to progress.

Their mere existence, however, does not assure good health and happiness to all. They must take their cues from specialists who, by the nature of special abilities and foresight, create the physical and emotional environment motivated by their efforts. The shortsighted results that direct the stigma toward the promoter must also be directed to these same specialists.

Are we, as architects, totally innocent? In many instances, we too must bear the burden of the blame for accepting and condoning the very factors that promote further chaos.

Architects and engineers and planners are the necessary catalysts for any building or man-made environment. Success or failure of the enterprise depends primarily on our ability to direct and command the myriad influences and factors that constitute the *whole*.

Let us not be self-effacing in our position as pace-setters. To do so is to place the future of Architecture in jeopardy. It could, by osmosis, be assimilated into the Mass Mediocrity that has stretched its cancerous tentacle around so much of our contemporary life.

In an age of borrowed money, first and second mortgages, government and corporation guarantee, and the *"Great Get Rich Quick"* minimum requirements, we are sorely tried and sorely used in establishing the most fitting means to a fitting end result.

Look around us at the sordid squalor that engulfs our cities and urban areas. Is it that the acceptance of Fate has made us blind to the new blight that replaces the old in the disguise of Progress? Do we not *know* better? Can't we envision better things?

Are we so mesmerized by the Grand Scale of our own production that we lose the human scale — the human values?

Where is the Pedestrian in a world of automated speed? What has he to contemplate and examine and enjoy as a living facet of an overpowering Maelstrom?

We can continue to evade and flee our cities for the suburbs; to create a conglomerate area of non-cities across the landscape, leaving vacuums of depressed and archaic no-man's lands in our wake.

We can also by employing our technical and sociological discoveries, recapture the heart-throb and pride in a nucleus of activity that *is* a city. Pride in being a part of a well ordered system of visual and social achievements did not expire with the wane of Athens, Rome or Florence. It still is a vital human emotion that can be resurrected in many facets of architectural achievement.

Perhaps we can make the effort and prove that initial costs are not always the criteria of successful architecture and planning. Perhaps we are simply not old enough in time to have reached the *necessity* of drastic re-appraisal of our directions.

Maybe we will see a light of hope in the confused present and grasp for an enlightened future. Maybe we will open our eyes.

MARK P. LOWREY

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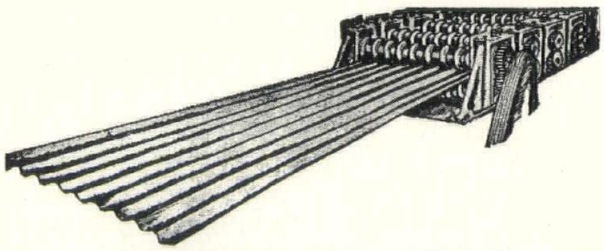

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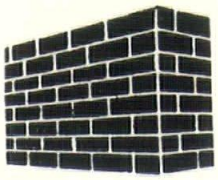

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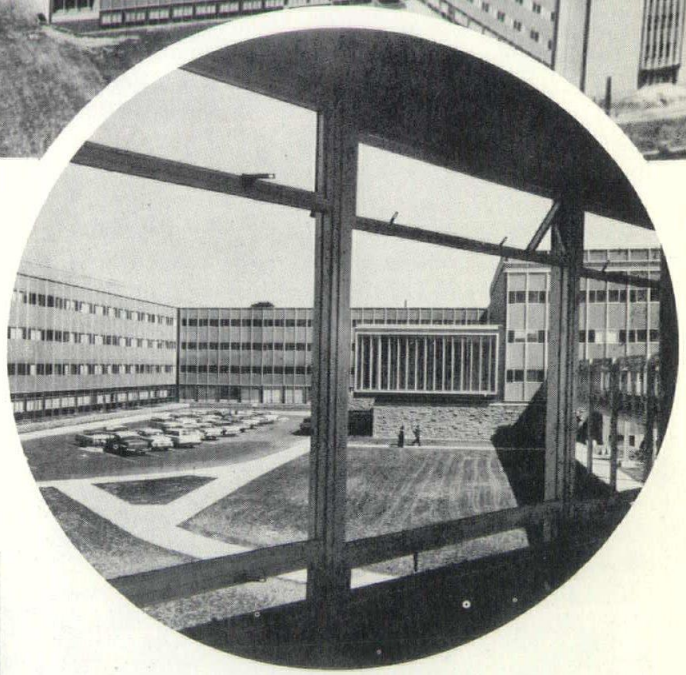
# MONSANTO *RESEARCH CENTER*

New Research Center is one of the most modern and best equipped all-purpose research laboratories in the United States. In the foreground is the Center's complex of buildings.



Monsanto Chemical Company's new Research Center is viewed from window of a bridge which, with a tunnel system, links the Center to the company's General Offices.

Spacious lobby provides attractive entry to Monsanto Chemical Company's new Research Center in suburban Creve Coeur, Mo.

TO MEET the ever-changing demands of modern chemical research, Monsanto Chemical Company built a high degree of flexibility into its new Research Center.

The Center, which includes six new buildings, is adjacent to Monsanto's General Offices in suburban Creve Coeur, Missouri. The new buildings and supporting facilities cost more than $10,000,000 and cover 463,500 square feet, almost 11 acres.

Modular laboratory units were specially developed to afford easy adaptability to shifting space

*(Continued on following page)*

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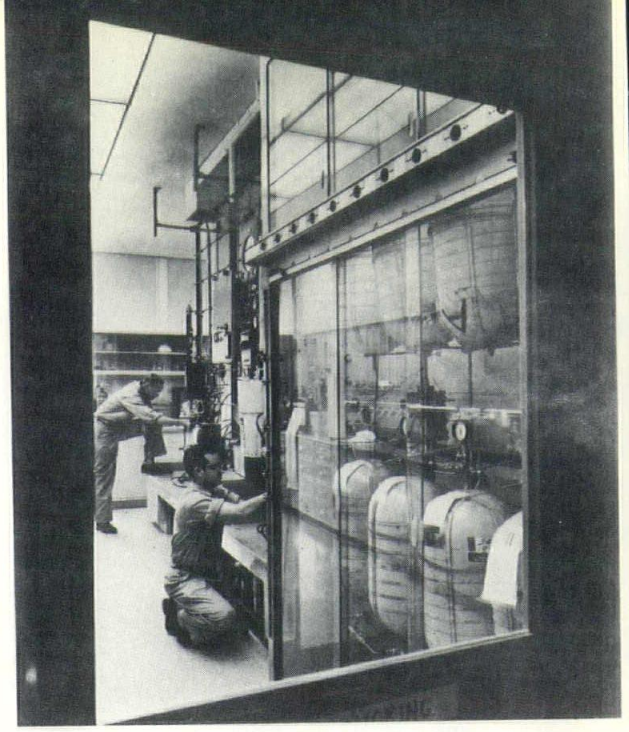
# MONSANTO *RESEARCH CENTER*

*(Continued from page 3)*



**Viewed through a door window, is a typical modular laboratory unit. The module is one of 75 similar laboratory units in the Center. The module was specially developed by Monsanto to afford easy adaptability to the ever-changing demands of modern chemical research.**

requirements within the buildings. Flexibility was achieved also by the arrangement of building masses to provide for future expansion.

The main part of the Center complex contains four interconnected, four-story buildings; two are laboratories and two are general service areas. There is also a special purpose laboratory building and a utility building.

Two previously constructed buildings — laboratories of the Inorganic Chemicals and Agricultural Chemicals Division — are also part of the Center.

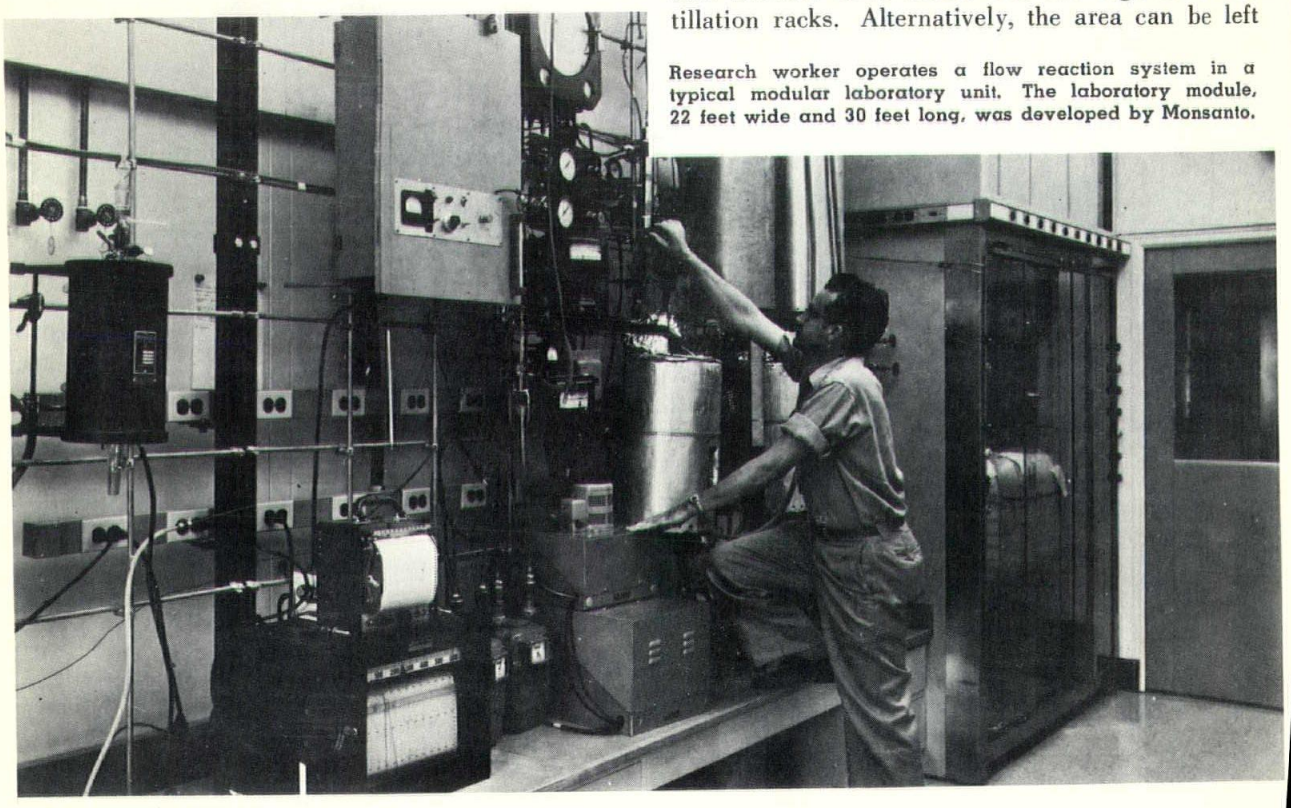
In developing the laboratory module, Monsanto had to consider the widely diversified group of research personnel for which the Center was planned. Already at work in the Center are scientists of the Agricultural Chemicals, Inorganic Chemicals, Lion Oil Company, Organic Chemicals and Research & Engineering Divisions.

A prototype laboratory module was tested in actual day-to-day operation for more than a year before the design was "frozen." It provides researchers with ample work bench, fume hood and cabinet space. The basic module is 22 feet wide and 30 feet long. It can accommodate four men, each with 23 feet of bench plus a writing area. There are 75 laboratory modules in the new facilities.

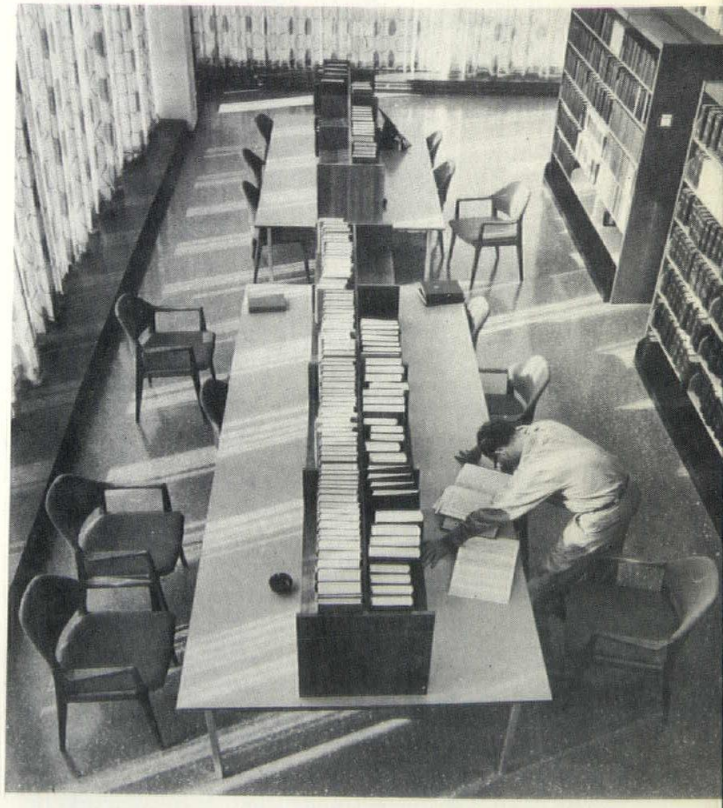
All module walls are movable. All piping is brought in overhead and dropped to bench level, permitting the permanent installation of pipes even though walls and benches can be moved.

The middle section of the module can contain four six-foot fume hoods and two eight-foot distillation racks. Alternatively, the area can be left

**Research worker operates a flow reaction system in a typical modular laboratory unit. The laboratory module, 22 feet wide and 30 feet long, was developed by Monsanto.**



**The instrumental analytical laboratory contains apparatus to analyze the composition and structure of matter. Total cost of the instruments in this laboratory, a portion of which is shown in the picture, was more than $350,000.**



**Approximately 20,000 books and periodicals are on file in the information center. It consists of a technical library, a business library and a reports library. Also on file are university theses, government reports and translations of foreign language technical reports.**

completely open or walk-in type hoods can be installed.

The fume hood is a new type developed by Monsanto. It requires half the air exchange of standard hoods for safe operation. The hood has three sliding glass doors and a continuous air slot around its periphery.

Built on Monsanto's 292-acre world headquarters site, the buildings in the Center were arranged to provide for short- and long-term expansion. The complex includes one unfinished building for short-term expansion. About 370 scientific and supporting personnel will be employed in the new buildings. An additional 200 persons are already in the Agricultural and Inorganic laboratories. It is expected that when the unfinished building is completed, total personnel in the new structures will rise to 800.

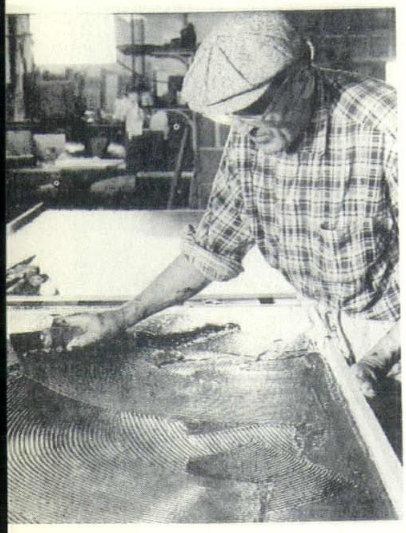
The long-range site plan provides ground space for several additional buildings. All elements would be integrated with other structures in the Center complex.

The new buildings were designed to blend with the "campus" style of the four-year-old structures at the General Offices site. An 1100-foot tunnel and bridge system was built to link the Center area with the General Offices.

The new structures incorporate many plastics materials in their construction, based on Monsanto's experience with its Inorganic laboratory, wherein the building itself is a continuing research study of the uses and benefits of plastics as construction materials.

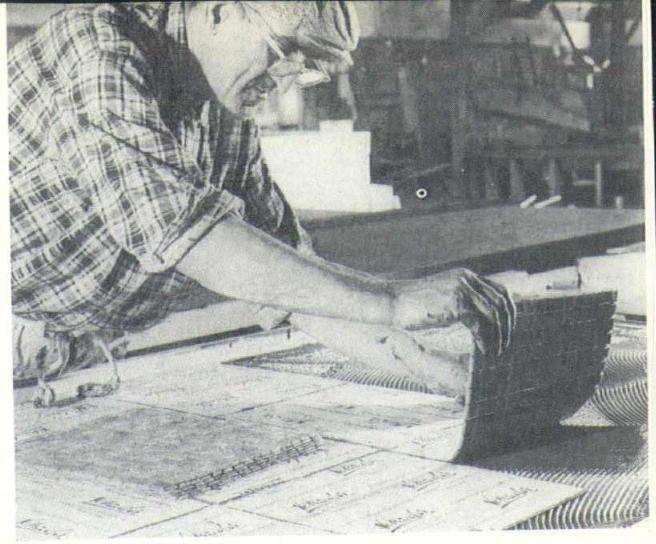
The framework of the new buildings is of poured-in-place concrete (31,000 cubic yards of concrete). The exterior walls of the four main buildings have brick end walls.

The new buildings were designed by the architectural firm of Holabird & Root of Chicago and the architectural section of Monsanto's Research & Engineering Division.



Left: A thin layer of Laticrete-cement is troweled onto metal rimmed cement-asbestos board as the first step in prefabricating glass mosaic tile panels for New York City's Equitable Building.

Right: A workman places a foot-square section of glass mosaic tiling in a new rubberized-cement setting bed. The rubberized cement permits prefabricating panels of these tiles, which have been used for centuries, and cuts fabricating cost about 25 per cent.



# NEW TECHNIQUE FOR ANCIENT ART

PREFABRICATION and assembly-line techniques — with an assist from rubber — have up-dated the ancient art of laying glass mosaic tiles.

When visitors enter the new Equitable Building, at 52nd Street and Sixth Avenue in New York City's midtown area, they view a lobby walled in softly gleaming glass ceramic tiles. While the tiles look as though they were individually met in place right in the lobby, actually the building's 16,000 square feet of mosaic tiling was prefabricated in panels and installed almost with the ease of plywood.

Cement-asbestos board, framed in metal, was used as the base for the panels. The board's surface was first thinly coated with the Laticrete to increase adhesion of the mortar. A trowel coat of the Laticrete-mortar was then applied to form a setting bed just a fraction of an inch in thickness, with ridges under a half-inch.

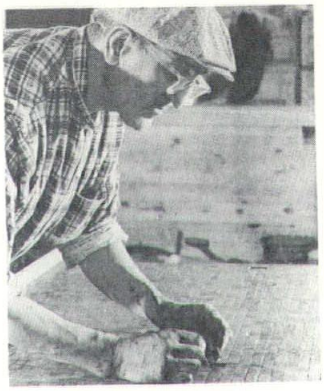
The small glass tiles, adhered in foot-square sections to paper, were firmly imbedded in this setting bed shortly after it was laid down. After the tiles had been arranged in place, a wooden mallet was used to set them firmly. The paper backing was then wet down with a sponge, to break its bond to the tiles, and peeled away.

After the setting step was completed, a grouting based on the Luminite cement was applied. When this had hardened, the tile panels were given a muriatic acid wash to clean the glass surfaces.

Transported to the job by truck, the 8 by 4 foot panels were bolted in place. Openings for the bolts had been left in the tile surface of the panels.

The prefabricating technique for the glass mosaic tile panels has cut the cost of the panels approximately 25 per cent.

Right: The paper backing is pulled away from the face side of sections of glass mosaic tile shortly after the sections have been installed in the Laticrete-cement setting bed. After the paper is removed the tiles are grouted, then washed with muriatic acid.



Left: Tiny, individual tiles are checked for alignment before the cement hardens.

Below: Installed in the Equitable Building in New York City's Rockefeller Center area, the prefabricated glass mosaic tile panels give a rich appearance to the modern new building's lobby.

# Bank Invests in Walnut Paneling for "WARM" Look

**Remodeled Hudson, N. Y. branch of the National Commercial Bank & Trust Company features the warm look of walnut paneling, architectural grade and blueprint-matched for installation on the job site. A bank's business is hard cold cash. But Allen D. Bishop, vice president of operations, National Commercial Bank & Trust Company, Albany, N. Y., maintains that this doesn't mean that banks must look "cold and forbidding."**

"IT'S GOOD BUSINESS for a bank to have a warm feeling and for this warmth to be reflected in the bank's physical appearance," says Allen D. Bishop, vice-president of operations for the National Commercial Bank & Trust Company, Albany, N. Y.

Mr. Bishop is a banker first and foremost. But he has some highly original ideas about his business.

"The day is gone when a bank may look cold and forbidding. Our feeling is that wood creates the desired warmth that we are looking for in our banks. In addition to this esthetic and psychological factor, we have found from experience that wood cuts down maintenance problems normally experienced with paint, paper and other more perishable materials."

Plain sliced walnut paneling, custom designed from the architects' blueprint, was chosen for the Hudson, New York branch of the Commercial Bank & Trust Co. — a tricky operation where the interior of an old building had to be entirely reconstructed without interrupting day-to-day business on the premises.

"We had no hesitation in going to United States Plywood Corporation for the paneling because we previously had used the company's walnut paneling with complete satisfaction in other bank properties.

"As a matter of fact, we first used sliced walnut on the wall of my own office here in Albany."

The fine Colonial exterior of the bank was preserved while the interior was gutted completely and given a functional, new look with an airy through-view from front entrance to rear exit.

"The prestige of this particular bank and the elegance of the Colonial exterior made it desirable to use a true, natural wood in the remodeling of the interior in Contemporary style," said Architect Conrad J. Gander of Gander, Gander & Gander, Albany, who undertook the job.

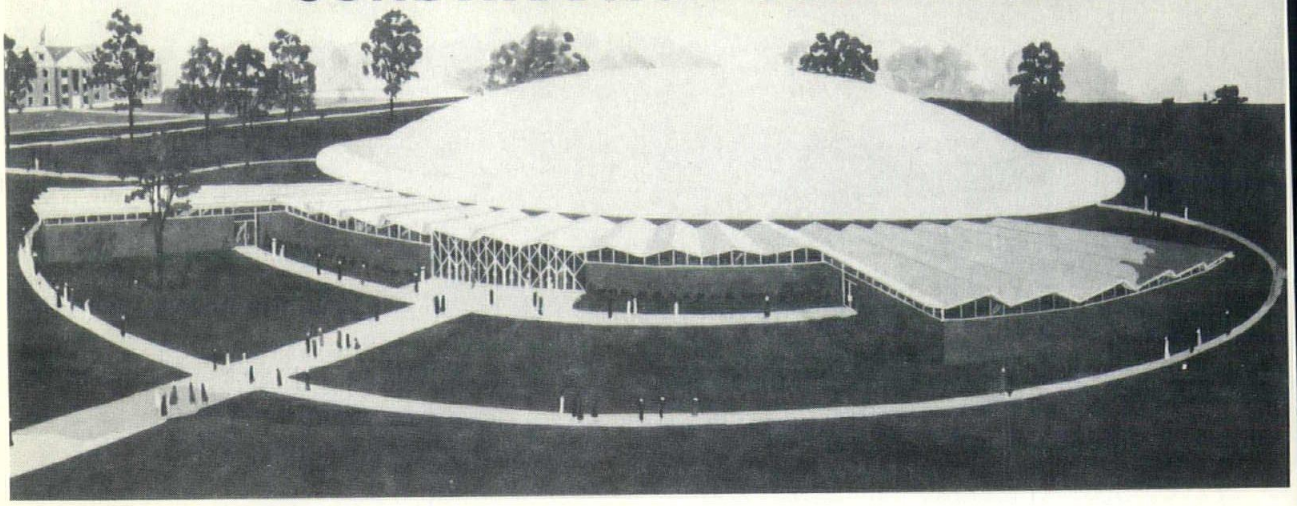
"For the most elegant effect, we selected sliced walnut with the richness, dignity and warmth we wanted."

To ensure a quality job, the architects specified that the entire panel installation be pre-machined and pre-finished at the U. S. Plywood mills in Algoma, Wis. — a "package" job made from the architect's blueprints and ready for installation on arrival at the site.

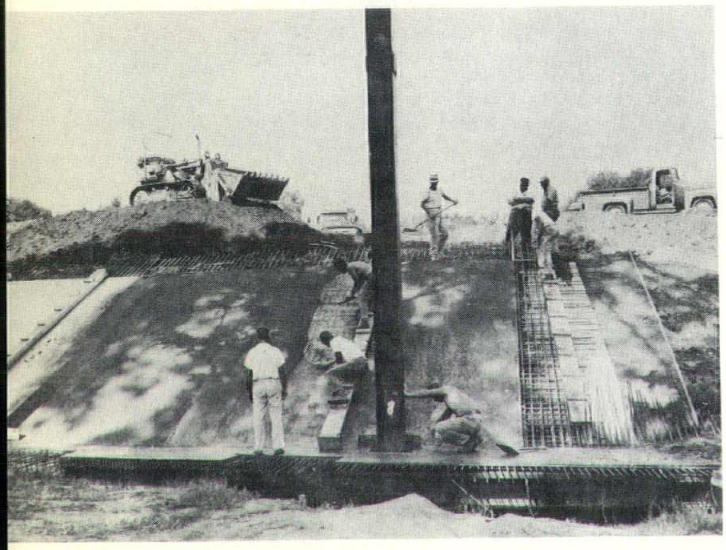
From the earliest planning operation, the Gander Company worked closely with the mill people in Algoma, thus ensuring that every item was blueprint-fitted. First operation was the selection of the walnut from full-size veneer flitches submitted by the mill. In this way, the architect was assured of the decorative effect of the paneling — even before the paneling was fabricated.

"We coordinated all veneers for wall panels, doors, movable partitions and banking counters," Mr. Gander explained. "We were sure in advance that there would be complete harmony of grain and color.

# FIRST U.S. LIFT-DOME CUTS CONSTRUCTION COST IN HALF



Artist's rendering of the Auditorium for the General Ministerial Assembly of the Church of God, now nearing completion at Anderson, Ind. The building has the distinction of being the first concrete shell dome to be raised by lift-slab technique.



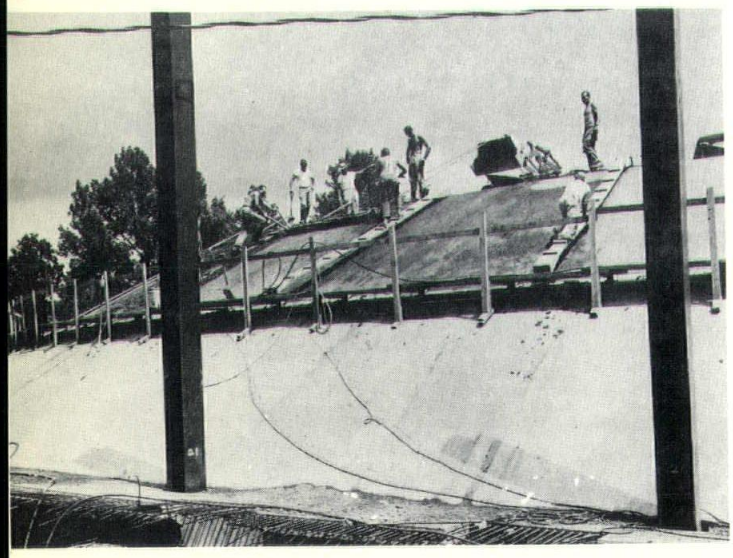
Concrete is being placed on the lower 16-ft. section of the shell dome. An earth mound shaped to the desired contour served as base. Over this was placed a tin layer of fine sand and 1-in. thick styrofoam. Reinforcement was positioned over the styrofoam.

A UNIQUE COMBINATION of construction techniques gives Warner Auditorium in Anderson, Ind., the distinction of being the first lift dome in the United States.

The 7,200-seat auditorium was designed by the architectural firm of Johnson, Ritchhart and Associates of Anderson for the Church of God, as a meeting place for annual international conventions.

Concrete shell design, prestressing and hydraulic lifting (lift-slab technique) were combined to produce this unique structure. By employing shell design, it was possible to create a majestic auditorium with soaring 68-ft. ceiling and no obstructing columns.

Casting of the 4-in thick shell was done on the ground. The outer rim of the dome, which forms a 3-ft. wide compression ring, was post-tensioned to offset the outward thrust of the dome. Thirty-six steel support columns resting on concrete footings were spaced at 20-ft. intervals in the compression ring. The entire dome, weighing three million pounds, was lifted 24 ft. into position and fastened to the columns.



Second 16-ft. section of concrete is being placed. The earth mound serving as base was built up in stages as concrete work progressed.

Footings for the dome were placed in February, 1961. They extend 10 ft. into the ground, and form the base to which the 36 steel support columns are anchored.

To form the earth mound on which the dome was cast, some 38,000 cu. yd. of dirt and gravel was brought in, and the mound built up in stages. A topping of fine sand was used, covered with strips of 1-in. thick styrofoam. When the roof was cast, the styrofoam adhered to the concrete and later served as insulation and base for the interior plaster finish. Reinforcement was laid in place over the styrofoam.

A total of 900 cu. yd. of concrete was required for the roof. Expanded shale lightweight concrete, weighing about a third less than regular concrete (100 lb. per cu. ft. instead of 145-150 lb.), was specified. In placing the two lower sections, mixing trucks were driven up onto the earth mound and the concrete placed from above. For the final layers, cranes and buckets were used. To place the cap, the crane was positioned halfway up the earth mound on an open strip which was later filled in with concrete.

After the concrete has been allowed to cure, post-tensioning of the compression ring took place. The ring, a thickened flange 44 in. wide and 25 in. deep around the base of the dome, contained conduits for three sets of steel tendons 202 ft. long composed of 40 high tensile steel wires ¼-in. in diameter. The tendons were placed to overlap each other by 8 ft. and take in 90 degrees of the dome's perimeter. Each tendon end was fitted with a movable anchor which allowed prestressing and anchoring to the structure. The BBRV system of post-tensioning was used, and a force of 720,000 lb. applied.

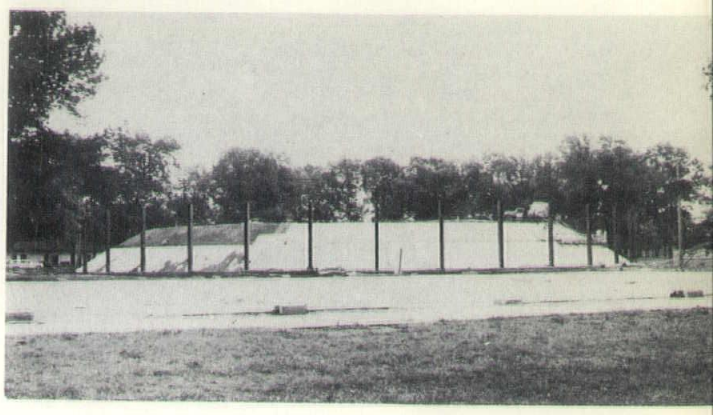
While still on the ground, the dome was given a protective surfacing of pneumatically applied roofing material into which glass fiber was brushed, with white pigment added to the final coat.

Crucial stage in construction came in mid-October when the 3,000,000-lb. dome was raised 24-ft. into position. Hydraulic jacks were mounted on top of each of the 36 steel support columns and connected by steel rods to lifting collars embedded in the compression ring. Pneumatic tubes attached to each jack led to a master electronic control console which synchronized the entire lifting operation.

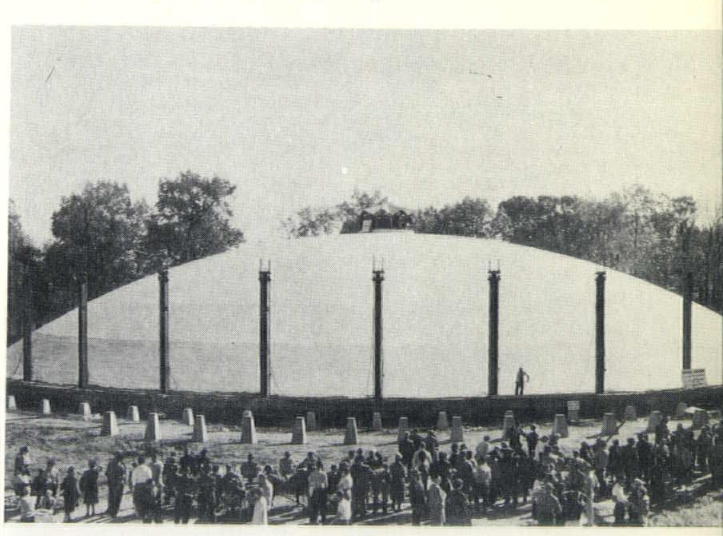
After the dome had been raised into final position, the lifting collars were welded to the support columns and the jack mechanism removed.

With the roof in place, the dirt mound is being removed. Exterior walls will be constructed, a 14-ft. canopy added around the dome, and the interior finishing completed by spring of 1962.

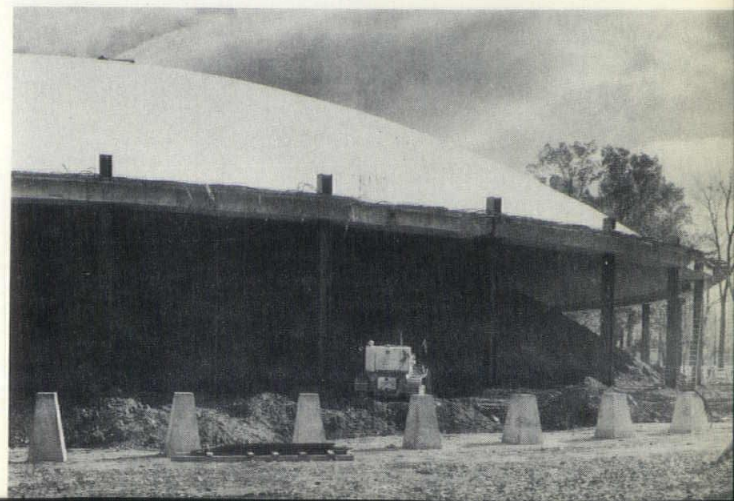
**Some idea of the size of the structure can be gained from this view showing a ready-mix truck on top of the earth mound. Some 900 cu. yd. of concrete went into the dome, and total weight including reinforcing was approximately 3,000,000 lbs.**

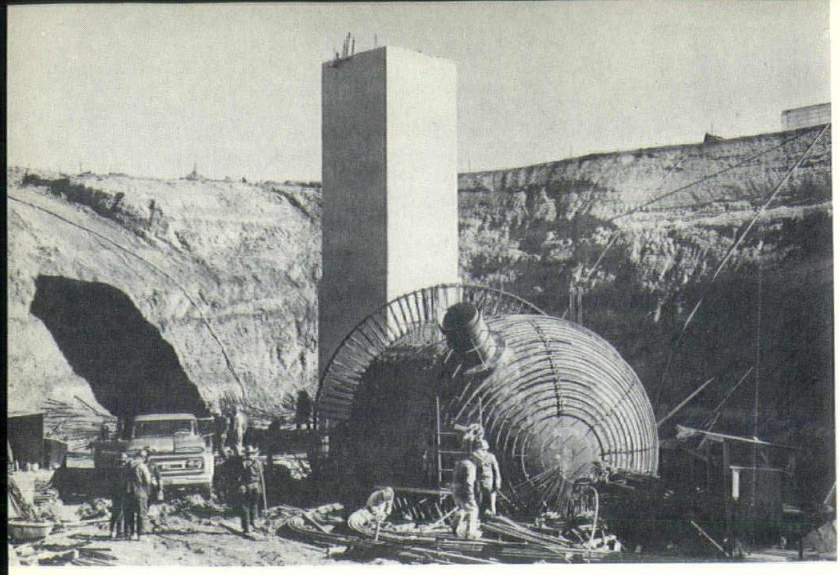


**Dome of the Warner Auditorium, Anderson, Ind., ready to be lifted into place. A protective surfacing and paint were applied before the lifting operation. Hydraulic jacks mounted on the 36 steel support columns were connected by steel rods to lifting collars embedded in the compression ring, and the entire lifting operation was synchronized through an electronic control panel.**



**The concrete dome, 240 ft. in diameter and weighing 3,000,000 lbs., was cast on the ground and raised 24 ft. into place. A combination of techniques was used, including concrete shell design, prestressing, and lift-slab.**





Left: An underground launch control center for ten deadly Minuteman missiles takes shape in Northern Montana where U. S. Steel's American Bridge Division is rushing steel erection for the sprawling Minuteman missile complex now under construction.

Below: Big lower missile tube liners, or "cans," are dressed up with two layers of steel reinforcing rods at the Milwaukee Railroad yard of American Bridge before shipment to Minuteman missile construction sites around Malmstrom Air Force Base, near Great Falls, Montana.

# Montana Minute Man *Missile Launching Silos*

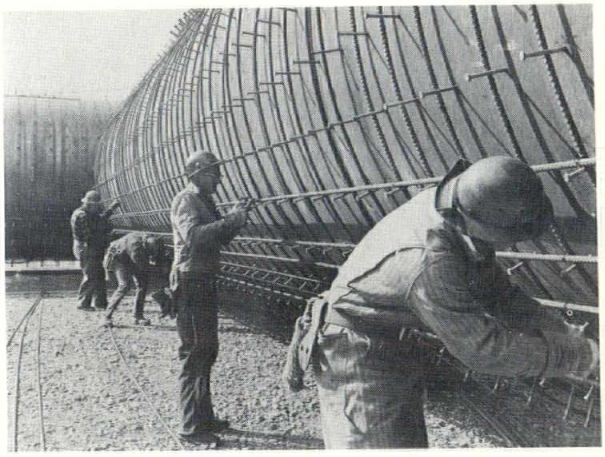
ACROSS THE windswept hills of Northern Montana, U. S. Steel's American Bridge Division this fall is overcoming some of the toughest obstacles in its long history in erecting steel for more than a hundred Minuteman missile launching silos.

Now taxing many of the best brains in the construction industry, the deadly firing sites will be scatter-gunned over an often remote area larger than the State of Maryland.

The $61 million underground complex of solid-fueled missiles under construction features squadrons of ten Minuteman firing silos clustered around deep-buried launch control centers, capsule-like chambers of fabricated steel and concrete.

Steel erection, started last April, now is in high gear on the sprawling project with more than 800 ironworkers, engineers and supervisors from American Bridge now at work at widely scattered construction sites.

Their job — to erect some 39,000 tons of structural and reinforcing steel. Construction of the U. S. Air Force facility near Malmstrom Air Force Base here is under the direct control of the U. S. Army Corps of Engineers.



Over-all statistics on this job are impressive in themselves — three million cubic yards of earth to be excavated, placement of 120,000 cubic yards of concrete, erection of enough reinforcing steel to make a single bar stretching from coast-to-coast.

But the biggest problem, say veteran construction officials, is that they are in effect tackling well over a hundred separate jobs dispersed over an area of some 20,000 square miles. The staggering difficulties this creates can be seen in the fact that it would take a helicopter about 24 hours to cover the project in a continuous flight.

Making the job even more complicated is the factc that work on each site is carried out under a multi-phase construction schedule for erecting steel and placing concrete.

The most exacting phase of steel erection for a Minuteman missile silo comes when American Bridge cranes and crews carefully ease the lower launching tube in its "hole." Measuring more than 50 feet in length and some 12 feet in diameter, the big fabricated steel liner will hold the missile itself, poised and ready to fire.

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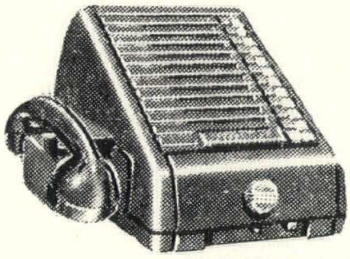

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# BUCKEYE SPORTS CENTER

THE BUCKEYE SPORTS CENTER, a unique idea in the retail sporting goods sales field, has opened its doors to sportsmen of the heavily-populated Akron-Cleveland area.

The facilities of this unusual establishment cover a 38-acre plot, and include an outdoor golf driving range with 25 tees, two trapshooting areas, and a small lake for demonstrating boats, motors, and other marine and fishing equipment.

The inside showroom has a "club atmosphere," complete with a fireplace, carpeted area, mounted game heads and comfortable lounges. There is a five-position indoor target range in the downstairs area, while plans for the future also call for a skating rink, swimming pool and archery course.

The new sports center provides the sportsman with a one-stop shopping facility that has equipment for every type of indoor and outdoor sport. It represents almost every major manufacturer of sporting goods, and displays one of the finest exhibits of modern guns.

The photo illustrates the flexibility required of a large variety of showcases to handle the enormous display task. All of the display fixtures were custom designed to handle the unusual merchandise.

Ease of maintenance was certainly utmost in the mind of the designer, as only those materials were used that would retain their original appearance with a minimum of care. The new 1/32" G-E Textolite Vertical Grade in the Spice Cherry pattern and textured surface, was used as side paneling on all the display fixtures. Standard grade Textured Textolite in the complementing Beige Mist Solid pattern was used on all display tops.

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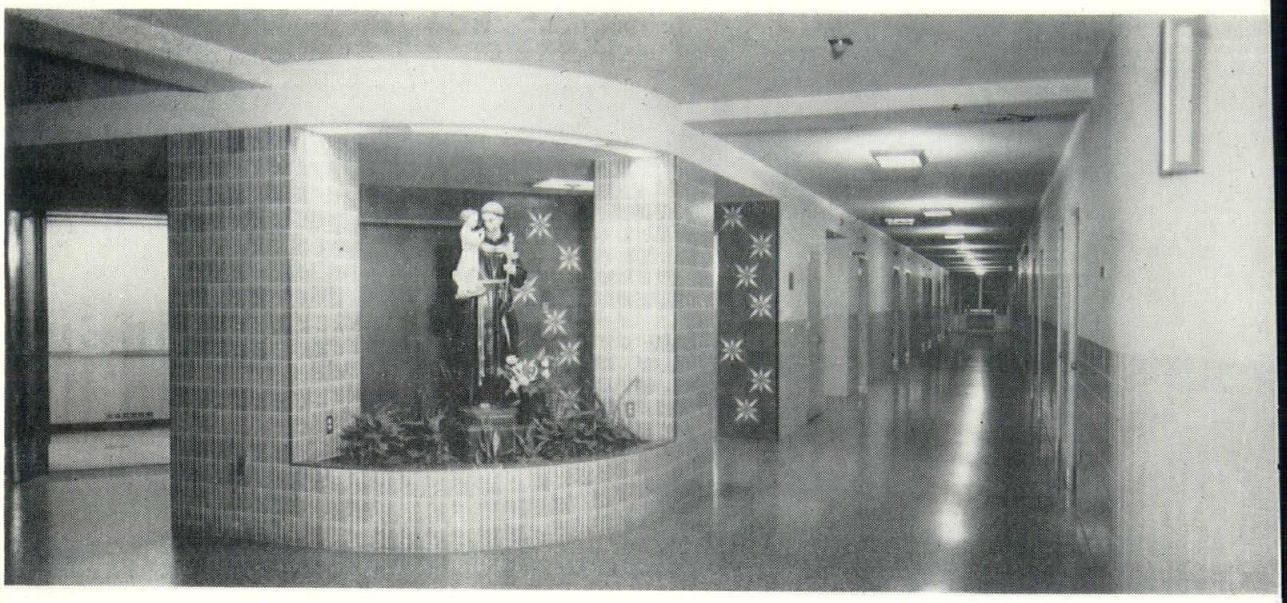

In Belleville, Illinois, St. Elizabeth Hospital features a recently completed installation of terrazzo flooring in the lobby, hallways, chapel, bedrooms and operating rooms. The result is an effective combination of warmth and beauty, coupled with exceptional strength, durability and easy upkeep at minimum cost. The designs and color of the terrazo change in each location to suit the overall decor; (upper photo) the hallways fairly sparkle with crisp efficiency and soft lighting; (lower photo) the chapel is subdued in tone, with a graceful, unobtrusive footnote, and the chapel windows reflect the brilliant colors of Venetian Mosaic. According to The National Terrazzo & Mosaic Association, Inc., the terrazzo is composed of over 70% Venetian marble chips and 30% of Portland cement matrix bonded to a concrete underbed. Tested by centuries of use, terrazzo offers extreme durability, even under constant wear and abuse, is known actually to improve with age. Maintenance cost can be kept to absolute minimum with terrazzo, since only mild soap and water are needed for cleaning, and no refinishing or buffing are ever required.

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